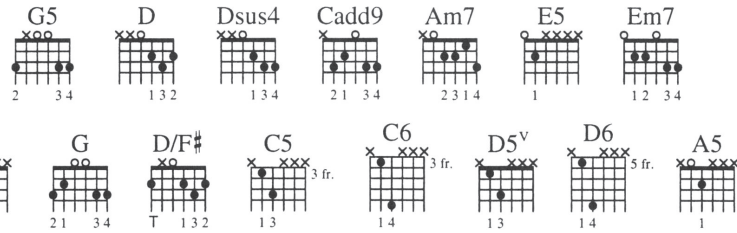


Sad Theresa

Words and Music by Jani Lane



Introduction

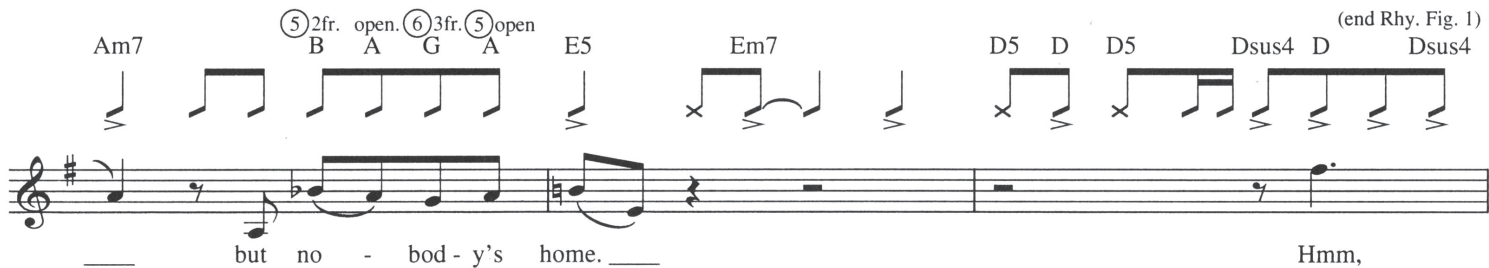
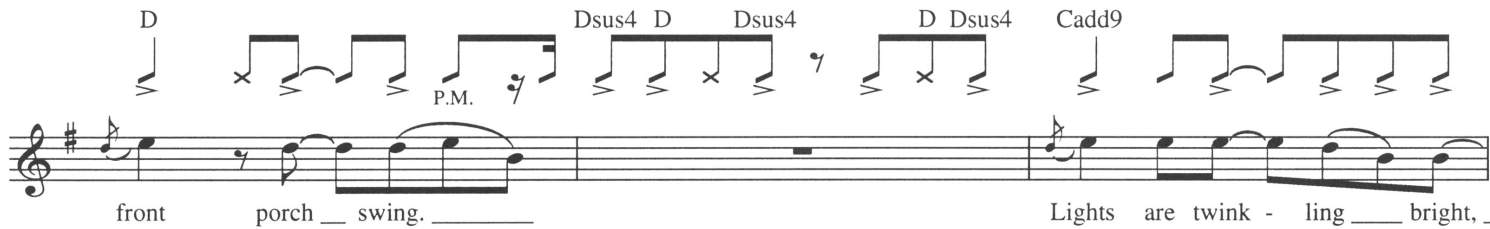
Moderate Rock ♩ = 116

Verse

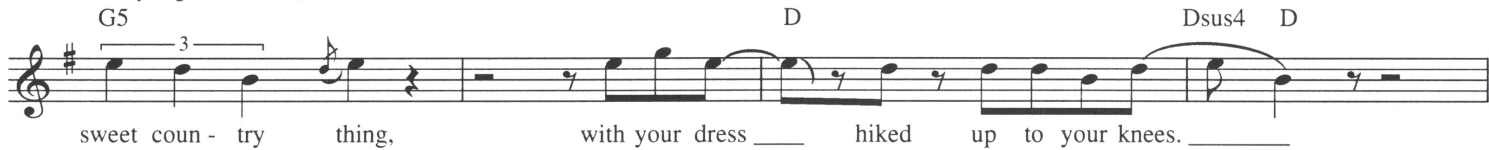
N.C.

Rhy. Fig. 1
Gtrs. 1 & 2
mf (acoustic)

G5



w/Rhy. Fig. 1 (1st 6 bars)



Oh Ther - e - sa, can I come o -

* Acoustic guitars are doubled with clean electric guitars on beats marked with an asterisk. The electrics ring out for 1 measure after being attacked.

Gr. 3 Rhy. Fig. 2a

mf (clean tone)

let ring -

5	5	7	5	7	7	7	9	7	9	3
3	3	3	3	3	5	5	5	5	5	

(end Rhy. Fig. 2) w/Rhy. Figs. 2 & 2a

*Cadd9 *C5 C6 C5 C6 D5

ver ____ to - night? ____ Can I come o - ver? Come o -

(end Rhy. Fig. 2a) * chord markings for gtr. 3

let ring

0 0 0 2 5 3

(3) 2 0

ver. _____ Would your moth - er say it's al - right? _____ Oh Ther - e -

[illegible]

Verse

G5 D N.C.

- na, _____ on your bed - room door. _____

Rhy. Fig. 3

P.M. --- 4

Dsus4 D Dsus4 D N.C. Cadd9 N.C.

Well I know that you've _____ got dreams, _____ but I've _____ got my

let ring --- 4 P.M. let ring ----- 4

1/4 1/4

Em7 N.C. D N.C. Dsus4 D Dsus4 D G5 w/Rhy. Fig. 3 (slay simile)

own. _____ A - woh. _____ May - be some - day, _____

vib. w/bar (end Rhy. Fig. 3)

P.M. P.M. --- 4 let ring --- 4 P.M.

D N.C. Dsus4 D Dsus4 D N.C.

_____ I will hit _____ them big _____ cit - y lights. _____ But I'll

Cadd9 N.C. Em7

nev - er for - get _____ your face _____ on warm _____ sum - mer nights. _____

* w/Rhy. Fig. 2a (2 1/2 times)
w/Fill 1 (2nd time only)

w/Rhy. Fill 1
N.C. D N.

C5	C5	C5 C6	D5	D6	D5 D6	G5	D/F#	Em7
----	----	-------	----	----	-------	----	------	-----

Oh Ther - e - sa, can I come o - ver ___ to - night? _

(Ah. ___ Ah. ___

w/Rhy. Fill 2

	C5	C6	C5 C6	D5	D6	D5 D6	G5
--	----	----	-------	----	----	-------	----

Can I come o - ver? Come o - ver. Ah. Would your moth -

D/F#

Em7

w/Rhy. Fill 2

C5 C6 C5 C6 D5

er say ____ it's al - right? ____ Oh Ther - e - sa, can I come o
Ah. _____ Ah.)

(Gtrs. 2 & 3 out)
D

w/Rhy. Fill 3

D6
D5

D5

D6 Gtrs.
2 & 3

Gtrs.
2 & 3

ver? _____

Al - ways want - ed to sing. _____

And I've _____

Gtrs. 2 & 3

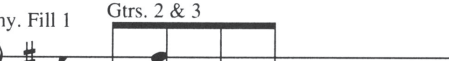
mf let ring -----

let ring -----

3

2 3 2 3 0

Rhy. Fill 1 Gtrs. 2 & 3



TAB

0 0 4 5

8va

* Fill 1 (P.H.)

(P.H.)

Gtr. 5

(1/2)

full

(19) (19) (19)

15 17

(17) 15

Pitches: (C). B. C

* continued from end of guitar solo

The musical score for 'Rhy. Fill 2' and 'Gtrs. 2 & 3' is shown. It features a treble clef, a key signature of one sharp (F#), and a 4/4 time signature. The melody consists of two measures of eighth notes, each followed by a quarter rest. The bass lines for T, A, and B are provided below the staff, with fret numbers indicated by numbers on the lines. The T and A lines have fret numbers 3 and 0, while the B line has fret numbers 5 and 3. The B line also includes a circled '0' at the beginning.

Rhy. Fill 3

Gtrs. 2 & 3

The image shows a musical score for a rhythm fill and two guitar parts. The top staff is a treble clef with a key signature of one sharp (F#) and a 4/4 time signature. It contains a rhythm fill for measures 1 and 2, followed by a guitar part for measures 3 and 4. The guitar part consists of a series of eighth notes and a final chord marked with an 'X'. The bottom staff is a bass clef with a key signature of one sharp (F#) and a 4/4 time signature. It contains a bass line for measures 1 and 2, followed by a guitar part for measures 3 and 4. The bass line consists of a series of eighth notes and a final chord marked with an 'X'. The guitar part consists of a series of eighth notes and a final chord marked with an 'X'.

G5 D/F# Em7 C G/B

al - ways want - ed to be _____ some - bod - y's i - dol, some - bod - y's day-dream,
(Ah. _____)

let ring _____ let ring _____ let ring _____ let ring _____ let ring _____

Csus2 D5 C5

may - be their fan - ta - sy. _____ Oh _____ yeah.

let ring _____

Gtr. 3 P.M. *mf* *f*

Gtrs. 3 & 4

Gtr. 4 P.M. *mf* *f*

Gtr. 5 dive w/bar *f* (distortion) full

Guitar Solo

w/Rhy. Fig. 2a (twice) (Play simile)

C5 C5 C6 D5 D6 D5 D6 G5 D/F# Em7

8va fdbk. loco P.H. 8va. loco P.H.

fdbk. full 1/2 1/2 1/2 1/2 P.H. P.H.

(10) 15 13 (13) 12 13 12 (12) (12) (12) 12 (12) 10 8 7 7 10 8 9 7 9 7

Pitches: A,

E

8va. P.H. *loco* C5 C6 C5 C6 D5 D6 D5 D6 G5

P.M. P.H.

9 8 7 12 5 7 5 5 7 6 9 9 7 10 10 9 7 9 10 12 10 9 7 9 10 12 7 9 7 8 10 7 8 10 12 14 15

Pitch: A

D/F# Em7 D.S. *al Coda* C5

Oh _____ The - re -

* P.H. -----

* P.H. -----

full

dive w/bar

dive w/bar

1/2

(15) 14 15 17 17 15 17 15 (15) 19

Pitch: B, A

Coda C5 C6 C5 C6 D5 D6 D5 D6 G5 D/F# Em7 w/Rhy. Fill 2 C5

1. - sa, can I come o - ver _____ to - night? _____ Can I come o -

(_____ Ah. _____

2. - ver? Would your moth - er say _____ it's al - right? _____ Oh Ther - e -

Ah. _____

Gtrs. 2 & 3 C5 C6 C5 C6 D5^v C6 D5^v D6 C5

- sa, can I _____ come o - ver _____ to - night? _____

Ah. _____

G5

Yeah. _____

Gtrs. 1 & 2 *mf* *rit.*

let ring ----- let ring ----- let ring -----

3 3 0 3 2 (0) 2 3 0 2 3 0 0 3 2 7 8 7 0